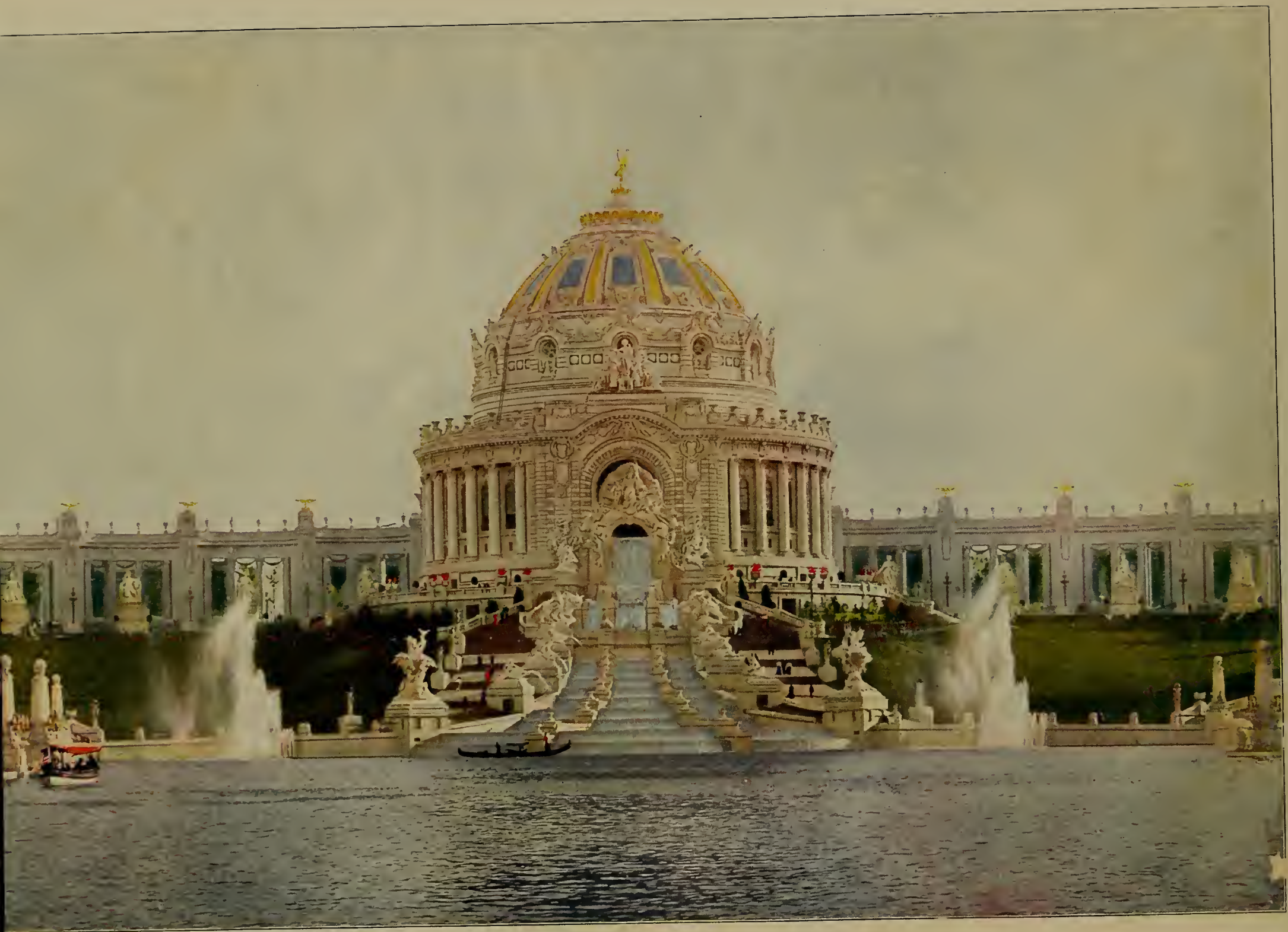
T 860
.C1 S17

THE LIBRARY OF CONGRESS

THE LIBRARY OF CONGRESS

T
8.c
.C15 17



CONTINENTAL COLOR TYPE CO., CHICAGO

FESTIVAL HALL AND CASCADES.

WORLD'S FAIR, ST. LOUIS, U. S. A., 1904.

# THE
# UNIVERSAL EXPOSITION
## BEAUTIFULLY ILLUSTRATED

### Official Publication

Illustrations reproduced from Goerz Lens Photographs, made by Official Photographic Company,
William H. Rau, Director of Photography.

AN EVENING DRILL ON PLAZA ST. LOUIS.


Published by Official Photographic Company, St. Louis, U. S. A.

ROBERT A. REID,
Director of View Book Publications.

The Trade Supplied by American News Company and its Branches



COPYRIGHT, 1904, BY
LOUISIANA PURCHASE EXPOSITION CO



Single copies mailed by publishers for $1.10.
Address city office, Official Photographic Co., St. Louis.

PRESS OF
[illegible]L F. MYERSON PRINTING CO., ST. LOUIS.

LIBRARY of CONGRESS
Two Copies Received
AUG 29 1904
Copyright Entry
Aug 19 - 1904
CLASS a XXc. No.
94621
COPY B

T300
.C1S17

# The World's Greatest Exposition.

In this book of views of buildings and chief features of the World's Fair we have a splendid souvenir of the world's greatest Exposition. In its compilation the editor has aimed to select the most artistic views from hundreds taken by expert photographers for the official books.

The World's Fair of 1904 marks another epoch in the advancement of civilization throughout the world and while celebrating the hundredth anniversary of one of the greatest historical events, the Louisiana Purchase, it is a most appropriate festival for the beginning of the twentieth century. To everyone who has seen the Exposition the views herein will bring up a train of memories to sweeten and prolong the priceless benefits derived from the visit within its gates. Every building has its important place and purpose in the magnificent picture which lasts for a single season only, and only in such books as this will it be preserved for contemplation in after years.

The exhibit palaces and attendant buildings in their setting of flowers, shrubs, trees, lawns, fountains, lagoons, cascades and statuary, make a picture of unsurpassed beauty and of heretofore unattempted grandeur. The complete artistic success of the vast exterior of the Exposition is shown by the many views to be seen within this volume, while its success in the complete portrayal of modern life in all phases and in all countries is acknowledged by the millions of visitors who have seen the wonderful displays in all buildings.

No tongue or pen can describe the glories of the Exposition of 1904. No matter how high one's expectations, his imagination must fall far short of the realization when he walks for the first time into the Court of the Cascades and looks upon the great Festival Hall, which has no peer for beauty in the world, and whose surroundings are equally grand and inspiring.

TMP96-024976

FESTIVAL HALL AND GRAND BASIN.

The view shown is one of the majestic sweeps of the Cascade Gardens and their settings. At the left rises the dome of Festival Hall, 200 feet above the crown of the hill on which it stands. Rich carpets of sward slope gracefully down toward the waters of the Grand Basin, and the wonderful rainbow gardening makes a picture not to be excelled elsewhere. The observer contemplating this scene faces nearly west. The western arm of the Colonnade of States connects Festival Hall with the restaurant pavilion near the center of the picture. The ever-charming cascade at the west shows clearly, though the great central cascade can be better seen from the Grand Basin. Toward the right, the 250-foot circle of the Observation Wheel is sharply defined against the sky, and at the extreme right a portion of the Palace of Machinery may be seen. A part of the white walls of Jerusalem peers over the hill. The scene is one of majesty, of vastness, of many objects combined into a satisfying and harmonious whole. It fills the eye, and delights with a wealth of color and grace of line, and charms with the swirl and play of water. The surface of the basin ripples and dapples under the wind and the sun, and to complete the satisfaction of the beholder the sounds of music and of voices add the human note.

LOUISIANA PURCHASE MONUMENT FROM GRAND BASIN.

There is but one monument in the Exposition grounds, the magnificent Louisiana Purchase monument that stands at the head of the Plaza of St. Louis, directly opposite the central cascade. It is a majestic shaft, 100 feet high, and is crowned by Carl Bitter's colossal statue of Peace. At the base, on the side facing the Grand Basin, is a group of portrait statues showing the commissioners in the act of signing the Louisiana treaty. At the two sides are symbolic figures of the Missouri and Mississippi rivers. On the side facing the Plaza is the speaker's stand from which many noted visitors have already addressed the exposition throngs. In the foreground are the splendid sculptural groups, illustrating western life, and close by are the equestrian figures of De Soto, Joliet, and Louis IX, king of France, for whom St. Louis was named. A corner of the Palace of Manufactures is half screened from view by leafy maples, and the snow-crowned peaks of the Alps tower in the distance.

PALACE OF ART.

Four pretentious buildings make up the Art Group, representing an outlay of more than $1,000,000. The group stands on the plateau southwest of the Festival Hall. The central building is of Bedford limestone, a permanent gallery of art. Besides a great central hall, it contains 22 spacious galleries and the necessary complement of offices and jury rooms. It is 348 by 166 feet. The side pavilions are each 422 feet long and each contains over fifty galleries. The Sculpture building stands in the court formed by the other structures. The total number of rooms is 135. All the European countries contribute their best works. So eager were the artists of Italy to display their works that 4,000 pictures were offered when only 400 could be chosen. Italy also sends 100 works of sculpture. Very interesting are the silk and cut velvet wall hangings in the Japanese section, the Beauvais and Gobelin tapestries in the French section, the Sevres and other porcelain wares from France. The exhibit of British art is the finest ever brought together in any country and is exceeded in interest to art critics only by the American section.

ST. LOUIS PLAZA AND GRAND BASIN FROM FESTIVAL HALL.

It has been remarked that at previous expositions there were but two or three good views, while the Louisiana Purchase Exposition has hundreds. Of these the prospect from Festival Hall over the Grand Basin ranks easily among the first. Here one has the glorious stretch of water, with its surface gently rippled by passing gondolas and launches, and all the way down the lagoon and along the Plaza of St. Louis are rows of transplanted maple trees, affording shade and the color of verdure. To the right lies the stately Palace of Education, with the Manufactures Palace beyond it. To the left, crowned by figures holding aloft golden stars, is Electricity Palace, and further along the Palace of Varied Industries. Fronting the Grand Basin is the tall Louisiana Purchase Monument, touched with gold. On beyond is the broad Plaza, with level space for multitudes. At right and left are band-stands and statuary, and in the center line is the heroic figure of King Louis IX of France, the great Crusader and patron saint of the City of St. Louis. In the far distance are the Tyrolean Alps, a fitting background. At sunset is perhaps the best time to see this view, when the dying lights soften and mellow every object. Then the view is enchanting. A little later, when the myriad lights show forth, and the cascades play, it is entrancing.

PALACE OF EDUCATION.

Classic Grecian architecture is reproduced in the great Palace of Education. The beautiful colonnades on the four sides are in fine proportion and the loggias offer an attractive promenade. The building covers eight acres and stands on the east side of the Grand Basin, surrounded by lagoons. Access is by means of several beautiful bridges. The cost of this palace was $400,000. The educational exhibits show everything from the kindergarten to the highest university courses. A complete exhibit of laboratory operations is made. Technical and agricultural schools and commercial and industrial training all have their place. A commercial school is in full operation. In addition to the exhibits from many states and countries, five large cities have independent exhibits. Leading colleges also have exhibits. A model lecture hall, schools showing methods of training deaf, dumb and blind pupils; fine art institutes and the work of polytechnic schools are among other features.

GROUP OF GONDOLAS ON GRAND BASIN.

The beatiful Venetian craft that ply the waters of the Exposition lagoons give just the needed touch of romance. A gondola anywhere is a luxurious and a useful boat, but it is never prosaic. Many of these long, dark, graceful boats are in constant use at the Fair, and they form charming pictures as the swarthy oarsmen propel them with easy grace, standing at the prow and stern, facing forward. These are real gondoliers from Venice, many of them gifted singers, and the lagoons ring with music as the evening falls and the lights come forth. Often the pedestrian passing over a bridge is almost startled at the sound of music, and looking over the rail he sees a gondola gliding softly beneath him, the rowers intoning liquid Italian words; or perhaps the party of visitors is in the mood for song and is sending forth a joyous chorus. The view shown is the west portion of the Grand Basin, with one of the restaurant pavilions rising in the center, above the cascades. Two of the beautiful fountains are throwing their cooling spray high in air, and half-a-dozen gondolas are lying at rest. Nowhere else except in Venice can such a scene be found, and even there the setting cannot equal this.

PALACE OF MANUFACTURES.

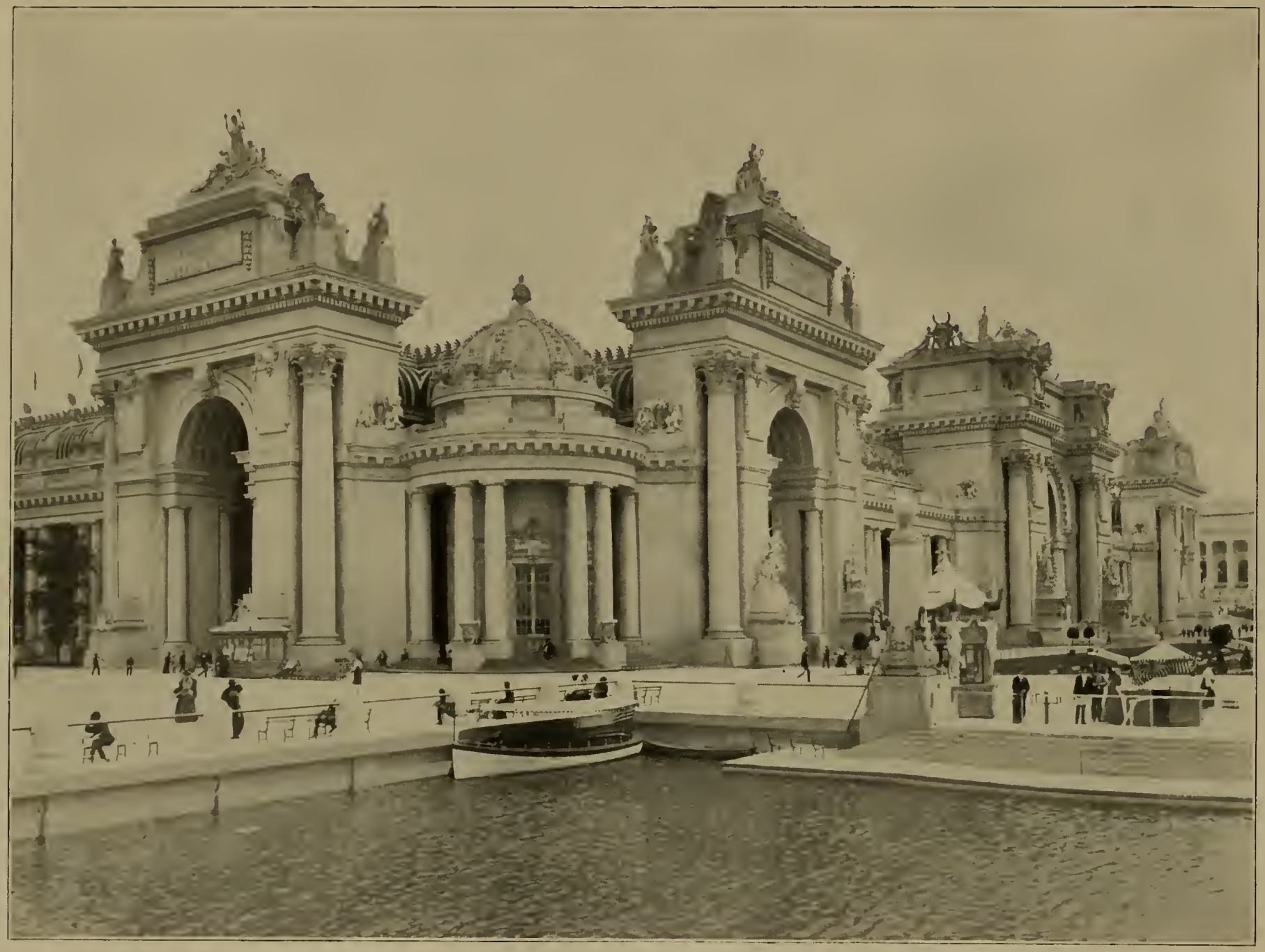
Fourteen acres are included within the four walls of the Palace of Manufactures. About nine hundred industries are represented in the exhibits. The several great nations of the world are present with displays of most interesting character. Japan occupies an extensive space in the western end of the building. Germany and France occupy large spaces. The textile display, from all parts of the United States and from many countries of the world, has a place in this building. Carpets, tapestries, fabrics for upholstering, the glass and crystal exhibits, the display of modern plumbing equipment, apparatus for heating and ventilation and fixtures for lighting are a part of the exhibits in this vast building. Among the processes shown are the manufacture of steel pens, paper boxes, shoes and hats. The art of window dressing is illustrated. The Palace of Manufactures cost $720,000. It stands east of the Plaza of St. Louis, north of the Palace of Education and west of the Palace of Liberal Arts. The Municipal Street lies just north of this building.

## FESTIVAL HALL, THE COLONNADE

In the Festival Hall orchestra concerts and organ recitals are given throughout the Exposition. Between the pylons of the Colonnade of States a glimpse is obtained of the splendid Palaces of Art. In the four irregular-shaped spaces into which the hillside is divided by the cascades are flower-gardens in which throughout the summer and fall may be seen growing plants that add brilliant masses of color to the glory of the scene. The cascades themselves, beautiful as they are by daylight, are enhanced in beauty at night by the wonderful electric illumination. Over the terraced weirs of the three cascades there flow every minute 90,000 gallons of water, or nearly 130,000,000 gallons in twenty-four hours, enough water to supply a city of half a million inhabitants. Half of this flows down the central cascade. The cost of this ornate centerpiece of the World's Fair was over $1,000,000, of which the statuary alone cost $50,000. It was planned by Mr. Emmanuel L. Masqueray, chief of design of the Exposition.

## OF STATES AND THE CASCADES.

To this, the central and crowning glory of the grandeurs of the World's Fair, no photograph and no pen can do justice. The picture shows a stretch of a quarter of a mile in width, while the extensions of the gardens to left and right embrace nearly half a mile. From the bottom of the Grand Basin to the top of the dome on Festival Hall, the height is 275 feet. The lower weir of the central cascade is 160 feet across. The restaurant pavilions at either side are each 130 feet in diameter and 140 feet high. The Colonnade of States above the gardens extends on either side of Festival Hall a distance of 400 feet, the height to the corner line being 52 feet. Each of the fourteen states that have been erected out of the territory of the Louisiana Purchase is represented by a splendid statue of a seated woman, made on an heroic scale so that if standing each figure would be 20 feet high. The Festival Hall, the central feature of the picture, has a seating capacity of 3,500 and contains the largest pipe organ in the world.



PALACE OF LIBERAL ARTS.

In former Exhibitions the Liberal Arts have usually occupied space in buildings devoted to other departments. At the World's Fair of 1904 a nine-acre building in the extreme eastern part of the grounds is devoted to the various exhibits classified as Liberal Arts. The Building cost $475,000. In this magnificent palace the visitor will find such interesting objects as models of famous lighthouses, the great coin collection from the British Mint, exhibits of fine photography, an extensive display of musical instruments. China makes a large collective display which includes ancient books and carvings, rare trophies from the Chinese temples, fantastic Chinese armor and weapons. Graphic arts are also installed in this building. Modern printing machinery of all kinds is in operation. An engraving plant and lithographic presses are shown. Another exhibit shows the development of the typewriter. Germany makes an exhibit of fine printing, specimens of photography, maps and models. The great organ in the Festival Hall is classified as one of the exhibits in Liberal Arts.

PALACE OF VARIED INDUSTRIES.

The long colonnades, domes and towers are the distinguishing features in the architecture of the Palace of Varied Industries. It has the same dimensions as the Palace of Manufactures, being 525 feet wide by 1,200 feet in length and covering an area of fourteen acres. The exhibits within this beautiful palace are gathered from many states and countries. Germany and Japan are rivals in the extent of space covered, but their rivalry ends there, for the exhibits are radically different. Germany occupies a large area in the northeastern corner, the installation for which is very elaborate. The manufacturers of fine wares have put forth their best efforts with results most creditable and interesting. In this building the exhibits are those of art industries such as art pottery, cut glass and art glass, office and household furniture, brushes, fine leather articles, jewelry, silversmiths' and goldsmiths' wares, clocks and watches, products in marble, bronze, cast iron, wrought iron, paper hangings and upholsterers' decorations. The Japan exhibit occupies a very large space in the southwestern corner with a beautiful temple as its entrance.

## THE FLORAL CLOCK.

This is one of the novelties of the Exposition. The great dial, 112 feet in diameter, is laid out in flowers and plants of bright foliage, and is located just north of the Palace of Agriculture, on the slope of a hill, hence it is visible from many points and from great distances. Each of the hands weighs 2,500 pounds. The minute hand is 74 feet long, and it moves five feet every minute. The five-minute spaces between the hour-marks are clearly marked off by differences in color into minute-spaces each five feet long. Unlike other clocks, this one moves rapidly for a few seconds and then stops on a mark. This is repeated every minute. When one goes up the hill and looks at the beautiful machinery that actuates this clock, he understands why it moves in this manner. There is a master clock under glass, and at the beginning of each minute it sets in motion a compressed-air piston that moves the mighty hands. Hours and half-hours are struck on a bell weighing 5,000 pounds. Close at hand there is a terrestrial globe, revolving once in twenty-four hours, on which one may read the time of day or night at any place on earth. There is also an hour-glass, holding 100 pounds of sand, reversed at the end of each hour. Everything connected with the interesting exhibit is moved by compressed air, but it is all controlled by the delicate, accurate master clock.

PALACE OF TRANSPORTATION.

The visitor is reminded of a great railroad station as he notes the architecture of the Palace of Transportation, which stands west of the Palace of Varied Indusries and north of the Palace of Machinery. The building is 525 feet by 1,300 feet, covering fifteen acres. Beneath the expansive roof are displayed all the modern methods of transportation together with historical exhibits of great interest. The historical display of old locomotives shows graphically the long struggle from the time of the stage coach to the era of the modern palace car. Visitors are permitted to inspect the most palatial trains. A huge locomotive stands in the center of the building upon a turn-table. In the western end of the building is a laboratory for testing the efficiency of locomotives. The old horse car and the modern trolley car stand side by side. The display of automobiles shows the remarkable possibilities of this new means of travel. Motor boats and other water craft are here in goodly numbers while the road vehicles for all sorts of purposes are not forgotten. Models of railway stations, cars and other railway equipment are displayed.

PALACE OF ELECTRICITY.

A very large building is devoted to the exhibits of the Department of Electricity. Including the court, the building covers eight acres and the cost was $400,000. The groups of lofty columns about the entrances and their classic details give the building a dignity worthy of its central position in the "main picture" of the Exposition. The exhibits in the Palace of Electricity will make it a center of attraction for all who are concerned in electrical progress. The remarkable advance in electrical engineering and the new discoveries of the science during the last ten years made possible the most comprehensive exhibit ever assembled. Dynamos and motors of many kinds and new electrical machinery for a multitude of uses may be seen in operation. Definite progress has been made during recent years in the use of electricity in the treatment of diseases. How it is thus used is illustrated with X-ray apparatus and the famous Finsen light. The progress in electric lighting and the use of electric power is shown. Small but powerful electric locomotives for mining purposes make an interesting exhibit. The wonders of electro-chemistry are illustrated.

PALACE OF MINES AND METALLURGY.

The architect of the Palace of Mines and Metallurgy offers something entirely new in Exposition construction. He has thrown aside all tenets and discarded all precedents, while securing a most refreshing result. None but an architect can tell where he has found his suggestions, and it is clear that the combinations are the result of his own genius. We can all discover the tall Egyptian obelisks that flank the square Egyptian entrances but the bulbous domes far aloft are nature's favorite form. The open corridors and overhanging roof suggest coolness. The building is 525 by 750 feet and covers nine acres. It is the largest building ever erected for a mining exhibit and cost $500,000. The Mines and Metallurgical exhibit embraces everything from clays to precious metals and gems. Mine engineering in its latest development is clearly portrayed. Ore crushing and ... ntrating processes are shown. Primitive methods of smelting copper ores by Mexican Indians are shown in an exhibit in the Mining Gulch. A modern art pottery is also a eature of the gulch, wherein the processes of manufacture may be noted.

THE SUNKEN GARDEN.

Of the many choice examples of landscape gardening at the Exposition, none is more pleasing than the Sunken Garden, a richly planted parterre lying between the Palace of Mines and Metallurgy and the Palace of Liberal Arts. The accompanying view is toward the Southeast, with the main entrance of the Government Building as a background. There are really many gardens in one great level space, three feet below the surrounding walks. A graceful slope of fine turf forms the frame for the beautiful picture. Wonderful combinations of color and charming designs are spread out before the eye, and the scene is really kaleidoscopic when one walks about. Not the least charm of these gardens is their constant change, for all decorative plants and flowers are transient, and as the season advances new pictures are presented. At midsummer cannas and orgeous flowers are judiciously distributed, adding their glories to the scene. Tropical foliage shows forth, new dispositions are made of the bay trees, and a transformati the whole prospect by the army of gardeners who are always at work at [illegible]. There are seats for hundreds of visitors around the parterre, and the exhib shade in the heat of the day, so that the Sunken Garden is one of the n[illegible] places at the Exposition.

PALACE OF MACHINERY.

In the architecture of the great Palace of Machinery German features are dominant. The towers, entrances and even the roofs breathe a German influence. The two central towers on the north side are each two hundred and sixty-five feet high. The building is very rich in plastic detail and sculptural decoration. The north vestibule is one of the most be[illegible]ntrances to be seen in the Exposition palaces. The building is one thousand feet long and covers ten acres. It stands west of the Palace of Electricity and south [illegible]Transportation. In the western end of the Palace of Machinery may be seen the power plant of the Exposition, developing an aggregate energy of forty-five [illegible]horse-power. The largest of the engines is the Allis-Chalmers vertical and horizontal refrigerating engine of five thousand horse-power, but the most powerful is [illegible]Turbine, installed by the General Electric Company, developing eight t[illegible]r and capable of producing twelve thousand horse-power under adequate [illegible]ery interesting also, are the four three thousand horse-power We[illegible] The great Corliss engine at the Philadelphia Centennial Exposition, was [illegible]horse-power.

EAST LAGOON AND PLAZA OF ORLEANS, FROM CASCADE GARDENS.

The view is toward the northeast, and the imposing structure at the right is the Palace of M[illegible]etallurgy, beyond which is the ornate Palace of [illegible] building wherein the Dedication exercises were held on April 30, 1903. The ornamental bridge in the fore[illegible]ound is one of the broad, graceful viaducts that the foliage that partially screens it is an outlying fringe of the great Cascade Gardens. In the dist[illegible]ce, at the left of the picture, is the tall tower from w[illegible] messages are sent. An elevator can be utilized to reach an elevation of nearly 300 feet in this tower. and [illegible]rom that point the observer sees spread before hi[illegible] and many square miles of town and country besides. Glorious statuary adorns these bridges and bu[illegible]lding[illegible]; vigorous trees throw shade on the well kept lawn[illegible] for the weary guest; music of bands and of singing gondoliers floats on the air. Color and life abou[illegible]d, ye[illegible] tranquility, serenity, repose and dignity are the cl[illegible] a favorite view, a large and comprehensive view, yet directed toward a relatively small area of the grea[illegible] Exposition. It is one of those scenes that inspire [illegible] regret for the transitory nature of the Ivory City, and of pity for those who are unable to see it.

PALACE OF EDUCATION AT NIGHT.

...sition of 1904 is cosmopolitan, it is universal, it ... and it is modern. No one need try to enjoy what another enjoys. There is variety enough to give for his pleasure or whim. In the Palace of Edu...on we have a triumph of classic architecture, transformed at night and made visible by the latest achievements ...ng. By day one thinks of this building as a stately ivory structure housing innumerable exhibits that show the latest supreme effort of the great minds of the ...s it at night, he forgets that it has even so remotely utilitarian a phase. Seen across the Grand Basin, in one of the most prominent situations on the grounds, ...cation is simply part of a glorious picture. It stands on a great island that came into being when the lagoons were carved out, and it faces an expanse of ...es are enhanced a hundred fold by the sparkle and reflection of myriads of lights. The outlines of the building are reduplicated in the mirror of the Grand Basin, ...and flutter and palpitate as the lake is agitated by the increasing flow from the cascades and fountains, or seamed and rippled by the gondoliers' oars. The ...be seen by day and by night. If but one visit can be made, let that be at night.

UNITED STATES GOVERNMENT BUILDING.

It has been the custom of the United States Government to participate generously in all important ' 'tions. The Government building at the World's Fa
largest exhibit structure ever erected by Federal authority and every department of the Government is 'd with elaborate displays. The building is sit
terrace considerably above the general level of the exhibit palaces in the extreme eastern part of tl is nearly 800 feet long and 250 feet wide.
exhibit features, as the visitor enters the central portal, is the half of a battleship with full armame '. The Post Office Department occupie.
eastern corner and the Smithsonian Institution the northwestern corner. The War Department has a 'dern arms. A separate building, consti
a Pompeiian house, is occupied by the Fish Commission, which has 35 large tanks stocked with 'ivi the Government building are sea-coast
are operated during certain hours each day. A large building in the western part of the gr· f the Indian schools, showing the
Indian has made in the arts of civilization. The Bureau of Plant Industry has a · ·acre ma· estern part of the grounds.

PALACE OF AGRICULTURE.

great building covering an area of twenty-three ac
the central western part of the grounds up
On the west side one may see the extensi
. Nearly all the states and nations of the
rice and tobacco. In the southwestern
products of many states. Here the
, apparatus. More than two acre

in itself a most interesting object. Such is the Palace of Agriculture, the largest of the Exposition
ty feet above the main group of buildings. It overlooks, to the northward, the principal group of
servation. East are the rose gardens and the southern extension of the Pike. South of it is the
presented. In the central nave are displayed special exhibits of five of the principal products of the soil—
lairy in operation. In the center of the building is an extensive refrigerated showcase in which are
creamery in operation using 5000 pounds of milk a day and equipped with all the latest butter
ts. In the southeast corner are the agricultural implements and modern farm machinery.

w
wh
Expo

## PALACE OF HORTICULTURE.

Occupying the highest site of any of the large exhibit buildings, the Palace of Horticulture stand
section is 400 feet square and devoted to the display of fruits and general horticultural exhibits.
fruit trees and flowers. The western section, 200 feet square is given up to cut flowers and horticult
north side of the wing. Here are shown all the profitable varieties of bees at their daily task of gath
bee culture. During the season there will be, upon certain days, a free distribution of apples and
this palace, planted with the choicest flowers and shrubs.

Agriculture building. It is divided into thr
, 200 feet square, is a great conservat
The Bee exhibit is also in this part
ey, together with the modern apparat
ce of Horticulture. Beautiful exhib

LOUISIANA PURCHASE ··· NUMENT AND PALACE OF VARIED INDUSTRIES.

St. Louis, in which the Louisiana Purc
the most artistic ornaments of the I
gning of the Louisiana Purchase Tre
States Minister to France, and Jam
. Louis the visitor may see Festiva

stands, is a favorite gathering place for World's Fair visitors. The monument, designed by E. L.
rowning figure of Peace is by Karl Bitter. At the base is another sculptured group by Mr. Bitter
appear the figures of Marbois, the representative of Napoleon, the first Consul of France; Robert R.
President, the special envoy of President Jefferson, sent to assist Livingston in the negotiations.
s and other beautiful features.

## PALACE OF MINES, GERMAN HOUSE AND EAST RESTAURANT PAVILION.

This view brings together several important and interesting buildings with a fine setting of wat . , trees, shrubbery and statuary. The vista is s near the northeast angle of the waterways, and beyond the beautiful restaurant pavilion near the center he ne forest. At the left is the Palace of Mines a unification of Egyptian, Greek and Byzantine architectural elements, the structure covering nine acre It houses some of the most interesting Fair, among them the titanic statue of Vulcan in iron. At the right a glimpse is had of the east f ade of Palace of Education, one of the most attracti main picture, whether considered as an architectural composition or as a home for displays. Here t t sch ls and colleges and the cities of the Union h exhibits that open the eyes of the visitor. The novelty of the police exhibit makes it a popula . The Ge use, a reproduction of the C occupies a commanding location on the hill at the right of the restaurant pa n, and in it m n som ent by the German Empero whether seen by day or by night, is a charming one, full of variety and cont of the many e and by which this Exposition is

LOOKING DOWN THE CASCADES.

rth from the base of the Festival Hall a magnifice ama is unfolded to the observer. In the accompanying picture the camera is pointed almost due north. ove, but not appearing in the picture, is H. A. eil's massive "Fountain of Liberty," where the Central Cascades have their source. As the waters tumble oward the Grand Basin, where they make their al plunge, they are divided into three streams which broaden toward the base of the slope. Bordering these stals carrying allegorical sculpture expressive o iberty in its various forms. Among these is a group called "Physical Liberty," in which the idea is expressed ison at whose side speeds an Indian youth of rfect Other sculptures consist of children, fish and animals in playful attitudes. Beyond the Grand he broad court surrounded by m cent xhibit

OLD FLEMISH DINING ROOM, BELGIAN PAVILION.

In the handsome Belgian pavilion several artistically furnished rooms are to be seen. The most interesting one of these is the old Flemish dining-room of the early part of the 16th century. From the hard-wood polished floor to the deeply paneled ceiling, everything in the room is of genuine antique pattern except the collection of modern Bruges vases on the mantel and cabinet. Several of the articles of furniture are original old pieces, and the smaller paintings are from the brush of the old Flemish masters. The large mural decorations represent typical scenes of the 16th century. The wood carving is intricate and very beautiful. At the side of the room opposite the door is an old-fashioned wood grate, with a pair of wrought iron fire-dogs. On the tall, antique clock are three pieces of the original Bruges pottery, in striking contrast to the modern product in the same room. The Flemish rugs and window arrangement are especially worthy of notice.

JAPANESE GARDENS AND TEA-HOUSES.

The Japanese at home are not given to erecting large, isolated buildings, but incline to collections of smaller and more varied structures than do Americans and Europeans. The national exhibit of Japan at the Fair is therefore in keeping with the spirit and taste of the people. The large hillside area which is occupied by Japan lies east of the Observation wheel and southwest of the Palace of Machinery. Dainty gardens, with winding paths and green sward make the spot a pleasant one in which to enjoy the smiling hospitality of the Orientals. There are cascades and fountains, and plashing little streams spanned by quaint bridges or crossed by lines of stepping-stones. There are pretty pagodas, beds of floweri[illegible]nts, and rock-work ornamen[illegible] cranes. Many interesting buildings are within the enclosure. In one of them Japanese artists may be seen at their work, and in a[illegible], extensive collections of J[illegible] offered for sale. The beautiful pavilion shown in the engraving is used as a tea-house, and is modeled after the Kikakuji[illegible]e still standing at Kioto aft[illegible]ce. [illegible] the uppe[illegible] rooms ar[illegible]ls of Japanese idols and images, and on the first floor one stops to take tea, whether he car[illegible] or not, just for the pleasure [illegible]e [illegible]inty and [illegible] whose English is as limited as it is delightful.

## PANORAMIC VIEW OF FESTIVAL HALL, THE CASCADES AND GARDENS,

Night works a transformation at the Fair. Every graceful line and curve is softened, every mass of color is subdued, everything one most wishes to see is under the witchery of the effulgence produced by uncounted lights. The scene is beautiful by day, but at night it is another picture and an entrancing one. The lights steal gently forth, first with a dull glow, then more boldly, until at last every great building and statue and bridge is outlined and festooned with countless glowing points that combine to shed radiance over all. Gondolas and launches, glowing with electric lights, glide over the surface of the lagoons and the Grand Basin, while music and laughter float over the water and the scent of flowers is wafted on the freshening evening breeze. The giant cascades are at play, breaking the surface of the water into a million ripples and tiny waves, turning every mirrored picture into a nebulous glow of light.

AND THE GRAND BASIN, FROM THE PLAZA OF ST. LOUIS, AT NIGHT.

The visitor who has seen the Exposition only by day has not seen half. Festival Hall, rising stately and majestic from the Colonnade of States, the far-flung arms reaching out to the pavilions at east and west, water leaping exultantly down the great cascades,—half a mile of architecture, sculpture, gardens and waterways, brilliantly lighted, set athwart the southern sky—all this makes a matchless scene. At times the whole cascade picture is illuminated in green, then again in red or in white, and all the while search-lights play on the chateau d'eau and the titanic sculpture that surmounts it, glorifying and etherealizing all. Here is the center of the Exposition. Here is its spirit, its meaning. Here are breadth, dignity and majesty. Here are color, form and life. And unto each comes the inspiration from the great throng that is participating with him in the enjoyment of the spectacle.

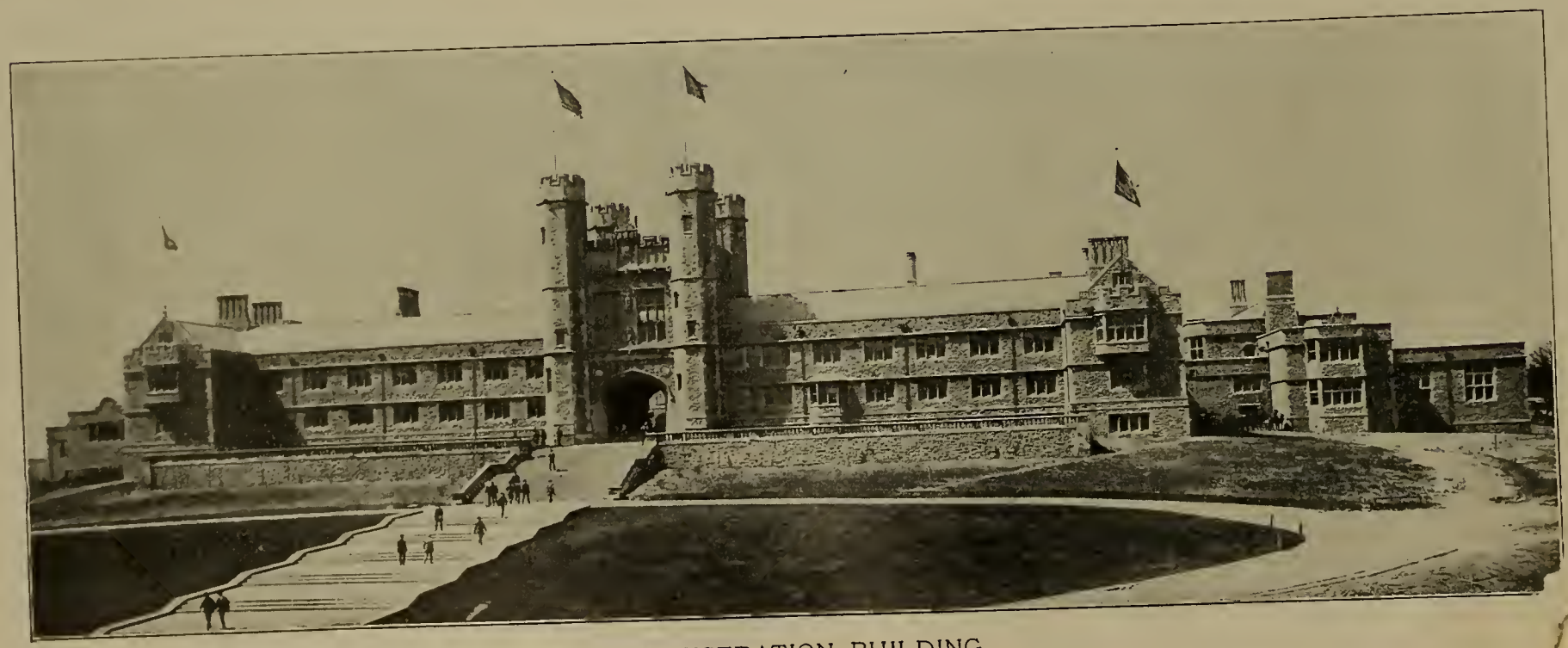
BATTLE OF COLENSO, BOER WAR EXHIBIT.

Directly east of the Palace of Agriculture, and on the line of the Intramural Railway, a space of twelve acres is used for the reproduction of the battles and scenes of the Anglo-Boer War. About six hundred British and Boer veterans of the war take part in the thrilling scenes. Kaffirs and other natives, with carts and wagons, add to the picture. In command of the British contingent is Maj. W. S. Stewart, while Generals Piet Cronje and Ben Viljoen lead the sturdy Boers as in the days of the death-grapple on the veldt. The battles of Colenso and Paardeberg, with Cronje's surrender, and De Wet's flight through the British cordon, are the principal scenes re-enacted, and they are given with a daring and enthusiasm and realism that stir one to the depths. Colenso was one of the outer defenses of Ladysmith, and was held by 5,000 Boers when 23,000 British troops moved against it. The Boers held their fire so that their position could not be determined, and when the Britons had moved across the open plain a rifle-fire burst from three miles of concealed trenches, while the pom-poms added to the carnage. Col. Long of the British forces, dashed into the field with twelve guns, only two of which were rescued, and those at frightful cost, while the Boers triumphantly captured the remaining ten. It is the climax of this fight for the guns, so vividly reproduced by veteran soldiers that is shown in the illustration.

THE TRIUMPH OF APOLLO.

The Exposition abounds in monumental and allegorical statuary. The most elaborate group is that by Philip Martiny, which the sculptor calls "The Triumph of Apollo." The group surmounts the main northern doorway of the Festival Hall, behind the central waterfall. It aptly symbolizes the purposes of the Hall and of the Palaces of Art which lie beyond. Apollo, bearing in one hand the lyre and in the other the palm branch, emblem of victory, is borne in a chariot of classic design, drawn by two lionesses. He is accompanied by the nine muses—Clio, the Muse of History; Euterpe, the Muse of Lyric Poetry; Thalia, of Comedy; Melpomene, of Tragedy; Terpsichore, of Choral Dance and Song; Erato, of Erotic Poetry; Polyhymnia, of the Sublime Hymn; Urania, of Astronomy, and Calliope, of Epic Poetry. Apollo, the God of Poetry and Song, is represented as a youth of perfect form and beauty, and in all the other figures the sculptor has shown his mastery of the human figure.

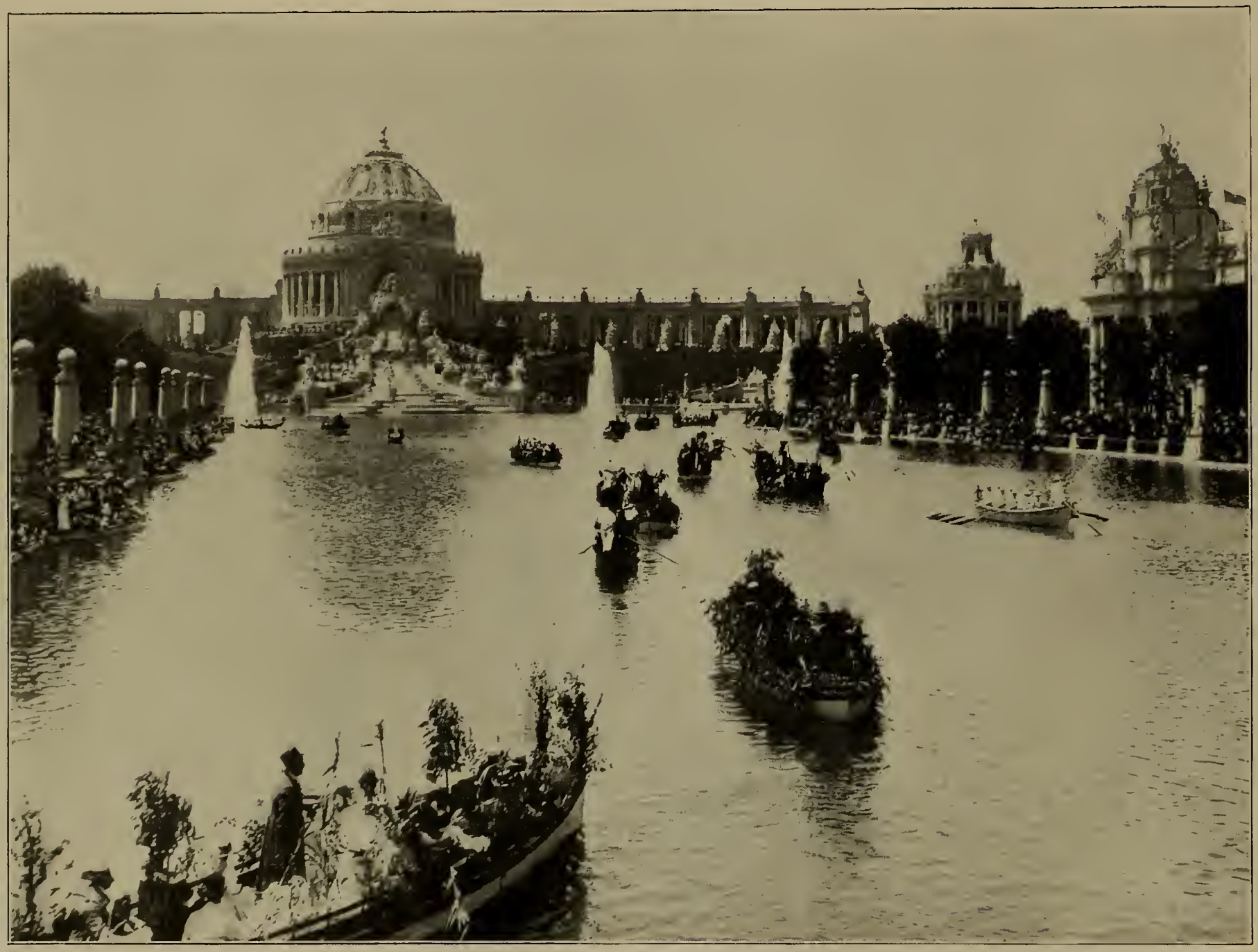
PALACE OF FORESTRY, FISH AND GAME.



ADMINISTRATION BUILDING.

THE OBSERVATION WHEEL.

erhaps the best start that the Exposition sightseer can make is to make the trip in the great wheel which first appeared at the Columbian Exposition as the Ferris Wheel, ted near the center of the grounds and is easily found, though it is much less conspicuous than it was at Chicago. It looked immense at Chicago; in St. Louis it merely re. Yet it carries the visitor steadily and safely to a height of about 250 feet and gives him a constantly shifting view of everything, great and small, within the Expo- The nds, not to mention the leagues of town and country added to the prospect. When one has had this bird's-eye view, he goes about the grounds with a sense of beyond. h his surroundings that no map can give. The construction of the wheel presented great engineering difficulties. It contains 4,200 tons of metal, the axle alone accompan and this mass is formed into what may be called a bicycle wheel, with tension spokes. It bears thirty-six roomy cars, each in charge of an attendant. It is no Song; Era nce to see the wheel carrying 1,500 or 2,000 persons, making four revol ions in an hour. The ride is comfortable and moreover it is safe. More than 3,000,000 vouth of pe arried without injury, and those who have been in the cars in violent ver that there was no discomfort.



CARNIVAL SCENE ON GRAND BASIN.

The view given above shows a part of a water pageant crossing the Grand Basin. This basin is a broad expanse of water lying between the Palaces of Electri Education and directly in front of the cascades. The point of view is near the Louisiana Purchase Monument. The Grand Basin is a part of the lagoon system, the lagoc right encircling the Palace of Electricity, and the one to the left surrounding the Palace of Education. Upon these lagoons is a great variety of craft including gondolas brou Venice, peacock boats, swan boats, dragon boats and handsome electric launches. The trip is one of the romantic experiences of the visitor. Upon the gala occasions picture illustrates, the boats are decked out in flowers, plants, flags and banners, and a procession thus organized makes a very beautiful scene. At night colored lig purposes of decoration. The lagoons are in the heart of the Exposition and from the boats one may view the glorious central picture with unusual satisfaction and

GOVERNMENT FISHERIES BUILDING.

This classic structure, resembling an ancient Pompeiian residence, adjoins the Government Building at the southwest. Curious groups of scientific names are placed on the behind the colonnade that surrounds the building, which is square in shape and 136 feet on each face. Overhead lighting enables the visitor to see the fish and other water-res living in the 35 tanks along the corridors. Fish from both salt and fresh water are exhibited by the Fish Commission, the former in tanks supplied with sea-water. are filtering and aerating devices, and arrangements for controlling the temperature. In the center of the building is a pool for seals and other swimming creatures, and a ways surrounds it. So popular, indeed, is this building that the visitor needs patience at times to view the exhibits, but they well repay the trouble. The schools of gold-dle-fish, the gar, the toothed sheepshead, the hermit-crab, the spider-crab, the lady-crab, live lobsters so different from those we know,—all these are the source of One may see the resplendent Bermuda fish, the trunk-fish, the parrot-fish, the angel-fish, and the curious little hippocampus or sea-horse. The Government of es has made thoroughly good exhibits in many departments of t : Exposition nd all are popular.

Hall of Congresses. Anthropology.
(Administration Group.) Administration Building. Austria. Sweden. Holland. Burns' Cottage.
Italy. Belgium. Cuba. China. Great Britain.
Division of Works. Brazil. Nicaragua. Siam. Mexico.
Restaurant. France. Gardens and French Building.

GROUP OF FOREIGN BUILDINGS LOOKING NORTHWEST FROM OBSERVATION WHEEL.

ST. LOUIS.

he City of St. Louis was named by Pierre Laclede, the founder, in honor of Louis IX, King of France, the Crusader, who was canonized by the church and known in
s St. Louis. At the World's Fair this splendid statue, the Apotheosis of St. Louis, is the central ornament of the Plaza of St. Louis. The figure of the Crusader is clad
al armor with his crown and kingly mantle and he carries a cross in his right hand to signify his holy cause. The horse is also fitted out in partial armor and the much
arness and draperies belong to the period. The figure is pronounced by artists and connoisseurs one of the finest achievements of Mr. Charles H. Niehaus, the sculptor.
hat the "Apotheosis of St. Louis" shall convey a fitting welcome to the visitor upon his entrance to the World's Fair, and at the same time remind him of the
his tions of the scene. Upon one face of the massive archite lestal is a group by Mr. Niehaus entitled "St. Louis and Her Guiding Spirits," also a very
chast nd expressive work.

THE FRENCH PAVILION.

The building and gardens are reproductions of the Grand Trianon at Versailles with its beautiful surrounding landscape.

THE BRITISH PAVILION.

The Orangery of Kensington Palace is here accurately reproduced, with additional 'aining historic rooms. A bit of the Kew gardens is also to b surrounding

THE GERMAN HOUSE,

The Castle of Charlottenburg is here reproduced with great fidelity to detail. Huge bells in the tower may be heard frequently.

THE AUSTRIAN BUILDING.

Austria is present at the World's Fair in becoming style. The large building is one of the attractions in the Place of Nations.

CANADA AT THE WORLD'S FAIR.

Canada maintains an Exposition bureau and provides regularly for participation at all important Expositions. At the World's Fair she is represented in all exhibit buildings, besides having a beautiful pavilion.

BRAZIL'S BEAUTIFUL BUILDING.

ion for the World's Fair was $600,000, which is expended in the exploitation of her vast natural resources. Her ticular attention. The Brazilian Pavilion is one of the most striking and beautiful of the foreign buildings.

ITALY'S BEAUTIFUL BUILDING.

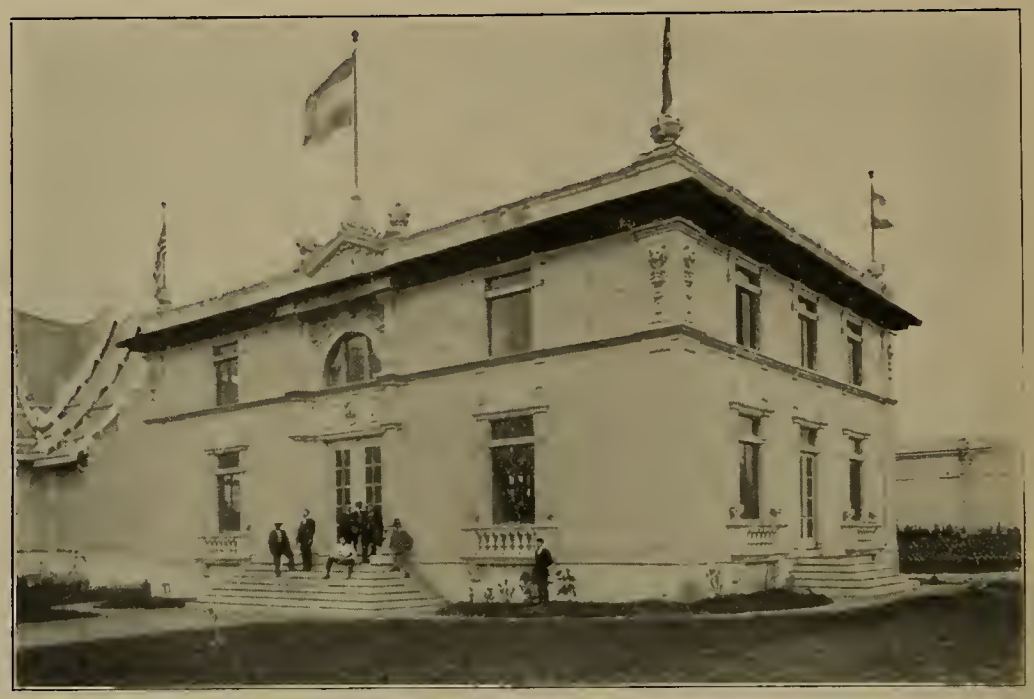
CHINA'S BRILLIANT PAVILION.

SIAM'S CHARACTERISTIC TEMPLE.

CUBA'S COMELY HOME.

## PAVILIONS OF FOREIGN GOVERNMENTS.

Italian Pavilion is a gem of Old Roman architecture, the visitor entering through a peristyle of Ionic Columns and Italian Garden.—China's pavilion is a reproduction home of Prince Pu Lun, the Imperial Commissioner to the World's Fair.—The Siamese building is a replica of Ben Chama Temple at Bangkok.—A well appointed Havana of the present day is reproduced as the Cuban building.



ARGENTINE REPUBLIC.

SWEDEN.

NICARAGUA.

NETHERLANDS.

## PAVILIONS OF FOREIGN GOVERNMENTS.

The central portion of the Government palace at Buenos Ayres is reproduced in the Argentine Building. — The Nicaraguan Pavilion is of Spanish architecture and d collective display of the Country's natural resources. — The Swedish Building is a typical country home of a well-to-do Swede. The building was brought entire f ready to be put together at the Fair. — The steep Dutch gables of the Netherlands Building are typical of that country. Certain rooms of the building cont Holland furniture.

MEXICO.

CEYLON.

INDIA.

GUATEMALA.

## PAVILIONS OF FOREIGN GOVERNMENTS.

he Mexican Building contains a large public reception room below with a central patio. Offices of the Commission open from the balcony. The India and Ceylon buildings cent famous structures, that of India the tomb of Etmad-Dowlah at Agra; that of Ceylon an ancient Kandian temple. The decorations are typical of the countries. In tea is served to visitors. In the Guatemalan building Guatemala coff is served,

BELGIAN BUILDING.

Belgium is very proud of her place among the nations in education and culture in all its many forms. In this great drum-roofed structure are gathered the evidences of her brilliant achievements in science, art and industry.

TEMPLE OF FRATERNITY.

In this building, the home of nearly all the great fraternal organizations, are seen the results of a great national movement for representation at the World's Fair. The construction of this beautiful and very useful edifice bespeaks the fraternal spirit which prevails among the vast beneficiary organizations.

KANSAS CITY CASINO.
SAN FRANCISCO.

NEW YORK CITY.
MINNEAPOLIS AND ST. PAUL.

## BUILDINGS OF THE MUNICIPAL STREET.

Municipal Street is 1,200 feet long. Kansas City is represented by a Casino which serves the purpose of headquarters for Kansas City people. Numerous pictures esting features of the city. This Casino will be rebuilt of permanent materials in Swope Park at Kansas City after the Exposition. The New York City building at the he Municipal Street contains numerous municipal exhibits including a topographical map of Greater New York. The San Francisco building is a reproduction of the erry Depot and a special feature of the exhibit is a display of shipping facilities.

EMERGENCY HOSPITAL.
GUILD HALL, MUNICIPAL STREET.

MODEL TOWN HALL, MUNICIPAL STREET.
MODEL SCHOOL, NEAR EAST ART PAVILION.

The Emergency Hospital, on the Municipal Street, serves a practical purpose and furnishes a demonstration of methods of caring for the sick and injured. The Town Ha
devoted to exhibits of municipal affairs, in which Boston, Mass., and Buffalo, N. Y., are prominently represented. The Guild Hall is devoted to education. A correspond
school shows the methods used in carrying on systematic instruction by mail.

MISSOURI STATE BUILDING.

The most northern of the group on the Plateau of States, lying directly south of the U. S. Government Building. It is 312 by 160 feet in area, and cost $125,000. To the predominating Roman type of architecture have been added some purely American features. The dome is a perfect hemisphere, gilded and crowned with the magnificent statue of Winged Victory. The central portion of the building is decorated with sculptured groups and single statues of great beauty. A rotunda 76 feet square is the principal interior feature, adjoining an auditorium and reception room seating 1,500 persons. The mantel in this room cost $1,000, and in the center of the rotunda is an electric fountain gushing ...e water, installed at a cost of $2,000. The building is equipped with a cooling system for use in hot weather. The cost of the sculpture with which the interior and exterior of the building is decorated is over $14,000.

JERUSALEM—THE C

This magnificent picture shows the grand scale upon which the work of reproducing the Holy City of Palestine at the World's Fair has been done. All Christendom interested in this undertaking which has cost hundreds of thousands of dollars. The city as here constructed covers about 13 acres and embraces the most historic buildings of the biblical city as it is today. The view is from the west pavilion near the colonnade of states. At the left of the picture, behind the trees, is the Jaffa Ga leads into David Court, the market place, a scene typical of Jerusalem. Hundreds of natives of the H City people this new Jerusalem and make interesting the sojou World's Fair visitor within the gates.

## ODUCTION OF THE HOLY CITY.

e principal buildings here reproduced are the Mosque of Omar and the church of the Holy Sepulchre. The visitor may see the Jews' Wailing Wall, the diorama of the Olives, showing the Garden of Gethsemane, Valley of Kedron, the Dead Sea and the Mohammedan minaret erected on the spot of the ascension, the Via Dolorosa or Way along which Christ bore the Cross, the barracks where Christ was tried and other historic places. The streets are many and narrow and wind in and out among the of houses and shops. Jerusalem stands apart from the other C cessions in a valley south of the Palace of Machinery. A large number of natural cedar trees enhance s b and interest.

OKLAHOMA.
KENTUCKY.

WEST VIRGINIA.
LOUISIANA.

## STATE BUILDINGS.

The Oklahoma appropriation was $100,000, the building costing $16,000. It is the Moorish type of architecture. The West Virginia Building is of the colonial type, with classical domes at the corners and a large center dome which forms an observatory. The cost was $18,000. The Kentucky building, known as the "New Kentucky Home," was constructed with an outlay of $29,000. It is very ornate and occupies a convenient site near the Palace of Mines and Metallurgy. The Louisiana Building, situated on the terrace above the Government Building, is a reproduction of the Cabildo or Town Hall of New Orleans in which the transfer of the Louisiana Purchase took place in 1803. The Louisiana appropriation was $100,000.

IOWA.
ARKANSAS.

CONNECTICUT.
KANSAS.

## STATE BUILDINGS.

Iowa was the first state to erect a building at the World's Fair and chose one of the most commanding sites. It is a very large and commodious building, almost continually thronged with Iowa's people and their friends. A magnificent pipe organ is a feature of this building and well attended organ concerts are given daily. Arkansas chose the colonial style for its large and imposing building. Native woods and onyx of the state were employed in its construction. Photographs of Arkansas scenery decorate the walls. The Connecticut Building represents an old-fashioned luxurious home of New England a century ago. Old wood work was taken from the home of the poet Mrs. Sigourney, at Hartford and the Slater house in Norwich, which were recently torn down, and the material used in the construction of this building, which cost $40,000. The Kansas Building is on the order of a Club House and cost nearly $30,000.

PENNSYLVANIA.
NEW YORK.

MASSACHUSETTS
OHIO.

## STATE BUILDINGS.

From her appropriation of $300,000 Pennsylvania has erected one of the largest and finest state buildings at the Exposition. The Liberty Bell is the chief attraction here. New York expended nearly $60,000 in the construction of the state headquarters building. It is colonial in type with broad verandas completely surrounding it. The Massachusetts Building is an old colonial mansion and includes in its facade a reproduction of the Bulfinch front of the State Capitol. Its interior is in part a reproduction of the old Massachusetts Senate Chamber and House of Representatives. Porches at either end are like those of the Longfellow House at Cambridge. The Ohio Building stands amid oak trees the east side of Commonwealth Avenue near the Missouri Building and cost $35,000.

WASHINGTON STATE BUILDING.

ARIZONA.
NEW MEXICO.

## STATE BUILDINGS.

Washington has aimed to make an impressive display of her vast timber resources in her state building. Eight spruce timbers, two feet square by one hundred feet long, with a spread of 77 feet at the base, are brought nearly together at the top and support an observatory more than one hundred feet above ground. The building has five stories. With an appropriation of but $30,000 Arizona expended the larger part of the fund upon her exhibits in the larger exhibit palaces. The Arizonia Building is, therefore, small, but nevertheless prominent, comfortable and pleasing. New Mexico Building is in the style of the Spanish Renaissance, and stands at the junction of two streets opposite the ontana Building.

STATE OF MAINE.
INDIAN TERRITORY.

MISSISSIPPI.
MONTANA.

## STATE BUILDINGS.

The State of Maine has erected a hunter's lodge, intending thus to call attention not only to the timber resources of the state but to the resources of pleasure for the sportsmen. The material and logs used in the construction of the building were brought from Maine. The Mississippi building is a reproduction of Beauvoir, the home of Jefferson Davis, in which he wrote the Rise and Fall of the Southern Confederacy. The Indian Territory is represented by an imposing building of the colonial type and it is one of the first to greet the visitor as he comes through the State entrance. The Territory has shown itself very enterprising in its representation at the World's Fair. The mountainous State of Montana has for its headquarters a structure of modified Doric architecture. The entire building is so arranged that it may be thrown open on a warm day, and its situation among the trees makes it a very delightful retreat.

VERMONT.
NEW HAMPSHIRE.

MARYLAND.
NEVADA.

## STATE BUILDINGS.

The New Hampshire Building is a reproduction of the birthplace of Daniel Webster. The Vermont Building is a reproduction of the old Constitution House in which the nstitution of the State was written. The Maryland Building represents an expenditure of $20,000. It is two stories high and the architecture is Italian renaissance. The rear ce of the building commands a view of the large Government bird cage. The Nevada Building has wide verandas and is in the Bungalow type. The state is rich in mineral nd precious metals and its displays are of these products.

OREGON.

IDAHO.

UTAH.

GEORGIA.

## STATE BUILDINGS.

The Oregon Building is a reproduction of old Fort Clatsop and stockade which were used by Lewis and Clark in the winter of 1805-06. The fort was built by the explor at the mouth of the Columbia and was the first building constructed in Oregon by white men, upon lands of the Clatsop Indians. The Idaho Building is in the bungalow style a has a large open court. The arrangement suggests the Spanish house. The building contains ten rooms, and is much admired by visitors. The Utah Building is a conven club house, fifty feet square, and is situated near the States entrance in the southeastern part of the Exposition grounds. Utah has a large display in the Palace of M Metallurgy and other exhibit palaces. The Georgia Building is the old home of Gen. John B. Gordon, situated at Kirkwood, a suburb of Atlanta, and known as Sutherland

VIRGINIA.
RHODE ISLAND.

WISCONSIN.
INDIANA.

## STATE BUILDINGS.

The Virginia Building is a reproduction of Monticello, the home of President Jefferson, during whose administration the Louisiana Purchase was made. The Rhode Island Building is of the colonial type. The front piazza is taken from the old Carrington House in Providence, and the circular gable windows from the Smith House. All the rooms have ge open fire-places with gas logs and their mantels are fine examples of colonial work. The Wisconsin Building is constructed in the Club House style with many gables. Many views of Wisconsin decorate the walls. Indiana has a very pretentious building and occupies a commanding position among the State groups. The style is French renaissance.

CALIFORNIA.

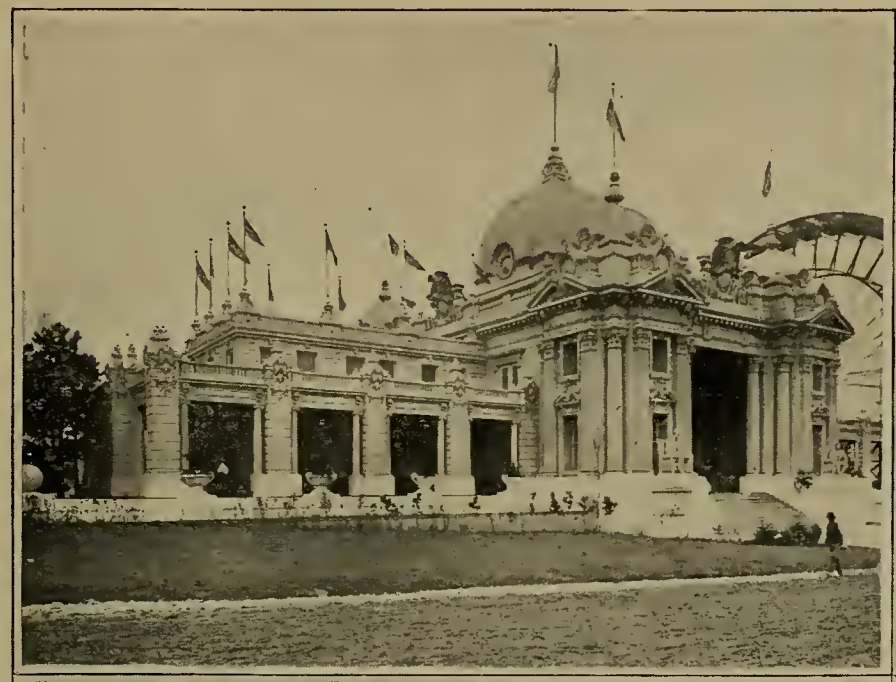
NEW JERSEY.

TEXAS.

SOUTH DAKOTA.

## STATE BUILDINGS.

The Texas Building is a massive structure in the form of a five-pointed star, with a center dome rising 132 feet from the ground. Native woods and marble of Texas are used in the interior finishing of the building. The California Building is an exact reproduction of the LaRabida Mission at Santa Barbara and stands almost in the center of the Exposition grounds. The interior is handsomely furnished with furniture made of California woods, and all the decorations are suggestive of the state. The New Jersey Building is a reproduction of the old Ford tavern at Norristown, N. J., used by Gen. Washington as headquarters during the Revolutionary War. The South Dakota Building is among the trees near the Texas Building, south of the Palace of Mines and Metallurgy. The interior is decorated with corn and other grains and grasses, which are the chief products of the state.



ILLINOIS.
TENNESSEE.

MICHIGAN.
MINNESOTA.

## STATE BUILDINGS.

The Tennessee Building is a reproduction of the home of President Andrew Jackson known as the Hermitage, situated near Nashville. The Michigan building is in the Grecian style of architecture. It is built of cement and other materials which were contributed for this building. It is a large substantial and attractive structure. The State of Illinois appropriated $250,000 for its representation at the World's Fair and the State Building represents an outlay of $75,000. It occupies a site on high ground southwest of the Palace of Machinery near the California Building. The Minnesota Building represents an expenditure of over $16,000 and is a two-story structure. It is of the Greek Byzantine style. The furniture was largely furnished by the mechanical schools of the State.

LOOKING SOUTH AND WEST OVER THE WORLD

MISSOURI AND OTHER STATE BUILDINGS.
U. S. GOVERNMENT BUILDING.
U. S. ARMY AND MARINE CAMPS.

PALACE OF MINES.
PALACE OF LIBERAL ARTS.

FESTIVAL HALL AND CASCADES.
PLAZA OF ORLEANS.
PALACE OF EDUCATI

FAIR FROM THE WIRELESS TELEGRAPH TOWER.

PALACE OF MACHINERY. THE DOME INDICATES THE PIKE. TYROLEAN ALPS.
PALACE OF ELECTRICITY. PALACE OF TRANSPORTATION. INTRAMURAL RAILWAY.
PALACE OF MANUFACTURES. PALACE OF VARIED INDUSTRIES. BUILDINGS IN THE MUNICIPAL STREET.
ME OF THE DISTANT TOWERS ARE MORE THAN A MILE AWAY.

## QUEEN VICTORIA'S JUBILEE PRESENTS.

King Edward's interest in the World's Fair was clearly shown when he authorized the exhibition of the Jubilee presents of his lamented mother. Among them are a silver casket from the Island of Trinidad; a basket of satin wood, highly decorated with gold flowers, from Jamaica; a tiger skull from India, mounted in gold; a hanging lamp in chased bronze, from one of the small states of India; two huge ivory tusks set as vases and decorated in gold, supported by two elephants' heads in black ebony and having between them an image of Lukshire, the Goddess of Prosperity, from the Maharajah of Travancore. The collection is valued at over $5,000,000, and was sent over under a strong guard of English detectives, who will remain on guard during the Exposition. These treasures are displayed to the public in the Hall of Congresses, and form one of the most interesting features of the Exposition.

STATUE OF DE SOTO, PLAZA OF ST. LOUIS.

Among the many excellent equestrian statues on the Exposition grounds, none is more generally admired than that of De Soto, which stands at the right of the Plaza of St. Louis as the visitor faces Festival Hall. Raised on a massive pedestal, and with the green of splendid maples and the ivory white of the Palace of Varied Industries for a background, it is indeed a commanding figure. The daring Spanish explorer has reined in his restive steed and is doffing his cavalier's hat in welcome to the throngs who have assembled to celebrate the centennial of America's acquisition of that territory which he and his followers attempted, in the years 1539-1542 to explore and conquer. It is eminently fitting that De Soto should be given a prominent place on the grounds of the Louisiana Purchase Exposition, since he was, in all probability, the first white man who ever looked upon the waters of the Mississippi, that river that has been of such vital importance to the development of the Louisiana territory.

CHILDREN OF MANY NATIONS.

The most valuable feature of a great World's Fair is the concourse of strange peoples, such as one would not be able to see in an ordinary journey around the earth. Never before have so many nationalities and tribes been brought together as may be seen at the World's Fair. Every class of American native, from the Esquimau of the far north to the giant of Patagonia is here. There are pygmies and Kaffirs from Africa, Ainus from the north of Japan and at least four distinct races that represent the inhabitants of the Philippines. These widely separated peoples may be studied in their characteristic dwellings in the Philippine Reservation, the live Anthropology section in connection with the Model Indian School and on the Pike. It is on Sunday afternoons that the children of all these strange parents are brought together. The Model Playground, in the eastern part of the Exposition grounds, a part of the Model City, is the scene of the Congress of All Nationalities. Here Moro and Igorrote, Ainu and Cocopa, Esquimau and Moqui rub shoulders with their more civilized brothers. It is a sight that may never be seen again, one well worthy to be seen.

TREE-DWELLING MOROS, SAMAL MOROS, AND IGORROTE WEAVERS.

At the left of the picture is shown one of the houses of the tree-dwelling Moros from the interior of Mindanao Island. It is located in a tree in the court of the Ethnology Building in the Philippine Exhibit, and stands out most picturesquely from its elevation of about thirty feet. The approach to it is by means of a bamboo ladder, and the whole structure is ingeniously lashed in place. Small as it appears, five persons find in it a safe refuge from enemies. At the upper right of the picture is shown a view of the Samal Moros, or sea-gypsies. Their houses at the Exposition are built as at home, on bamboo piles in the water, and their boats are of their own construction. These people are famous pearl divers and bold pirates. For centuries they were the terror of natives and Europeans in the Philippine Islands, and it was not many years ago that they ventured into the Bay of Manilla with hostile intent. Their religion is Mohammedan, and they are ruled by a chief who lives in Oriental splendor. The third view, at the lower right of the picture, shows Suyoc Igorrote women engaged in weaving, on their ingenious hand-looms, the bright-colored cloth which goes into their garments. The men of this tribe are copper miners, and the whole tribe occupies a high place industrially.

## NEGRITOS, IGORROTES AND MOROS.

The two views at the left of the accompanying engraving represent the people of the Negrito race; the upper one shows the bowmen, the lower a native wedding ceremony. These people are the aborigines of the Philippine Islands, of the real negro type, black, but of very small stature. They are extremely skilful with the bow and arrow, using poisoned arrows at home, and terrorizing the other natives of the Philippines. They have no fixed habitation, but wander around at their pleasure, erecting small huts where they tarry. Intellectually they are a feeble people, and possessed of the full share of savage vanity. There are only 23,000 of them in the islands, and the constant lessening of their numbers shows that they are doomed to extinction. The Bontoc Igorrotes are shown at the upper right of the picture, engaged in one of their fascinating dances, which no Exposition visitor willingly misses seeing. These are the men who have made themselves famous as dog-eaters and head-hunters. The women, it may be remarked, are not permitted by their lords to enjoy the dog-feast, though the official sanction has been placed on the use of this dainty at the Fair. The figure in the scene at the lower right is that of a Moro woman engaged in weaving, an occupation in which these natives show much skill.

LOOKING DOWN THE PIKE.

The Pike is a street a mile long, solidly lined with amusements more varied, more elaborate and more costly than any previous exposition has ever contained. The broad interior street does not extend the entire length of the Pike, but turns south at the two ends, making wide entrances, which are supplemented by others at convenient points. Here, in this famous street, some fifty entertainments have been installed, at a total cost of nearly $10,000,000. Many of the structures can be fairly termed palatial. An army of attendants care for these exhibitions, and people from far and from near contribute to the entertainment. When night comes, and the exhibit palaces are closed, the throng is on the Pike. Everyone on the grounds, wherever else he goes, takes a stroll down the Pike, to see the life and motion and color and light, to hear the bands and listen to the ingenious gentlemen whose wits are sharpened in the competition for patronage, and whose vocal powers, assisted by megaphones, vie successfully with the brass bands. It is an inspiring spectacle—fifty or a hundred thousand people ceaselessly moving, the wise and the simple, the great and the humble, all pleased and happy, care-free and safe, out for recreation solely, all drifting comfortably about, nobody jostled or jammed, all finding so much to amuse and please that one need give no thought to what he shall see or do, confident that every show is worth entering once and that every one is proper and genuine.

MOORISH PALACE.
NAVAL EXHIBIT.

PALAIS du COSTUME.
RUSSIAN IMPERIAL TROUPE.

The Moorish Palace is an exhibition illustrating historic events connected with the settlement and purchase of the Louisiana Territory. The figures are wax, clothed in the garments of the period. Other groups illustrate the manners, customs and racial characteristics of East Indian peoples. The Naval exhibit is a realistic reproduction of a navy in action. The fleet consists of eight battleships, six cruisers, six torpedo boats and one submarine boat, copies in miniature of famous vessels. Each vessel is 21 feet long. The entertainment consists first of a series of drills and evolutions, then the blockading of a fortified city and a terrific battle. The Palais du Costume is a historic display of costumes from those worn by queens of long ago to a fine show of the latest apparel for women. Many historic scenes are portrayed. The Russian Imperial Troupe of fifty performers from Moscow appear in their native songs and dances.

GEISHA GIRLS IN FAIR JAPAN.

When one passes down the Pike, he will do well to view the towering Nikko Gate of "Fair Japan," with its gracefully overhanging roof and great crimson columns twined about with dragons and all glittering with electric lights. If he elects to enter, he comes upon a theater set in one of those dainty Japanese gardens of which we hear so much and see so little. In the theater the geisha girls, fifty of whom were brought over for this attraction, entertain the visitor with the songs and dances popular in Japan. One of the weirdest of these is the spider-dance. All of these performances are colorful and unique, and pervaded with the charm of Japanese young women, who flit about everywhere in the gardens and bazaars, demure and fair. The garden at the left of the theater is a miniature copy of the Imperial Garden in Tokio, and with its tiny lakes, bridges of quaint design, waterfalls and pavilions, makes an appropriate setting for the Oriental life of the place. Not far from 300 Japanese men, women and children inhabit this delightful spot, many of them occupied with the care of the bazaars and little shops, where polite English is spoken to the visitor who may care to examine the exquisite wares offered for sale. In the tea garden one may be served with light refreshments by the charming and dainty young women who are seen grouped near the Lake in the illustration.

INFANT INCUBATORS.

HEREAFTER.

MAGIC WHIRLPOOL.

STREETS OF SEVILLE.

THE PIKE.

HAGENBECK'S TRAINED WILD ANIMAL ARENA.

HALE'S FIRE FIGHTING EXHIBIT.

GALVESTON FLOOD.

UNDER AND OVER THE SEA.

SPECTATORIUM.

OLD ST. LOUIS.

THE PIKE.

CUMMINS' INDIAN CONGRESS.

CREATION.

A picturesque presentation of frontiersmen and American Indians is given in Cummins' Wild West Congress and rough riders of the world. Expert marksmanship, rough riding, displays of skill in the use of the lariat, races and a battle between Indians and cow-boys are some of the features of the extensive program. Some 50 tribes are represented among the Indians. Among the chiefs are Joseph Red Cloud, Seven Rabbits, American Horse and the famous Apache chief, Geronimo. Creation is the largest illusion ever constructed and is conspicuous long before the visitor reaches the Exposition grounds on account of the big blue dome which rises above the surrounding buildings. The story of Creation in the first book of Genesis has been taken as the theme of the conception. The visitor upon entering is conducted to a boat in which he rides through winding canals, amid grottoes and scenery, representative of ancient times and finally disembarks in a great cavern full of curious spectacles and illusions. He then ascends to a revolving platform where he may sit and see the centuries roll backward to the misty past. From here he enters the great dome, seats himself in a comfortable opera chair where he is given a graphic illustration of how the world was made in six days. First there is a watery waste, then land appears and is clothed with verdure. Last come the man and woman and the Garden of Eden.

SCENIC RAILWAY.

ESQUIMAU VILLAGE.

All other Scenic Railways are but small affairs in comparison with the extensive pleasure line built for World's Fair visitors. The main pavilion is very large. From this pavilion the loaded cars are drawn up a steep incline whence they go by force of gravity through valley and over hill, through tunnel and grotto a distance of a mile or more. In the Esquimau Village we have a vivid representation of the far North. The visitor may ride over the Yukon trail, in an Esquimau sled drawn by six Esquimau dogs. The Esquimaux will display their skill in seal hunting by throwing spears from their little kyacks or seal boats as they ride in the water. An Alaska mine is shown in operation. A museum of Arctic relics is an open book that portrays the life in cold regions. While being entertained the visitor unconsciously gains much information of regions too remote for the ordinary traveler to visit.

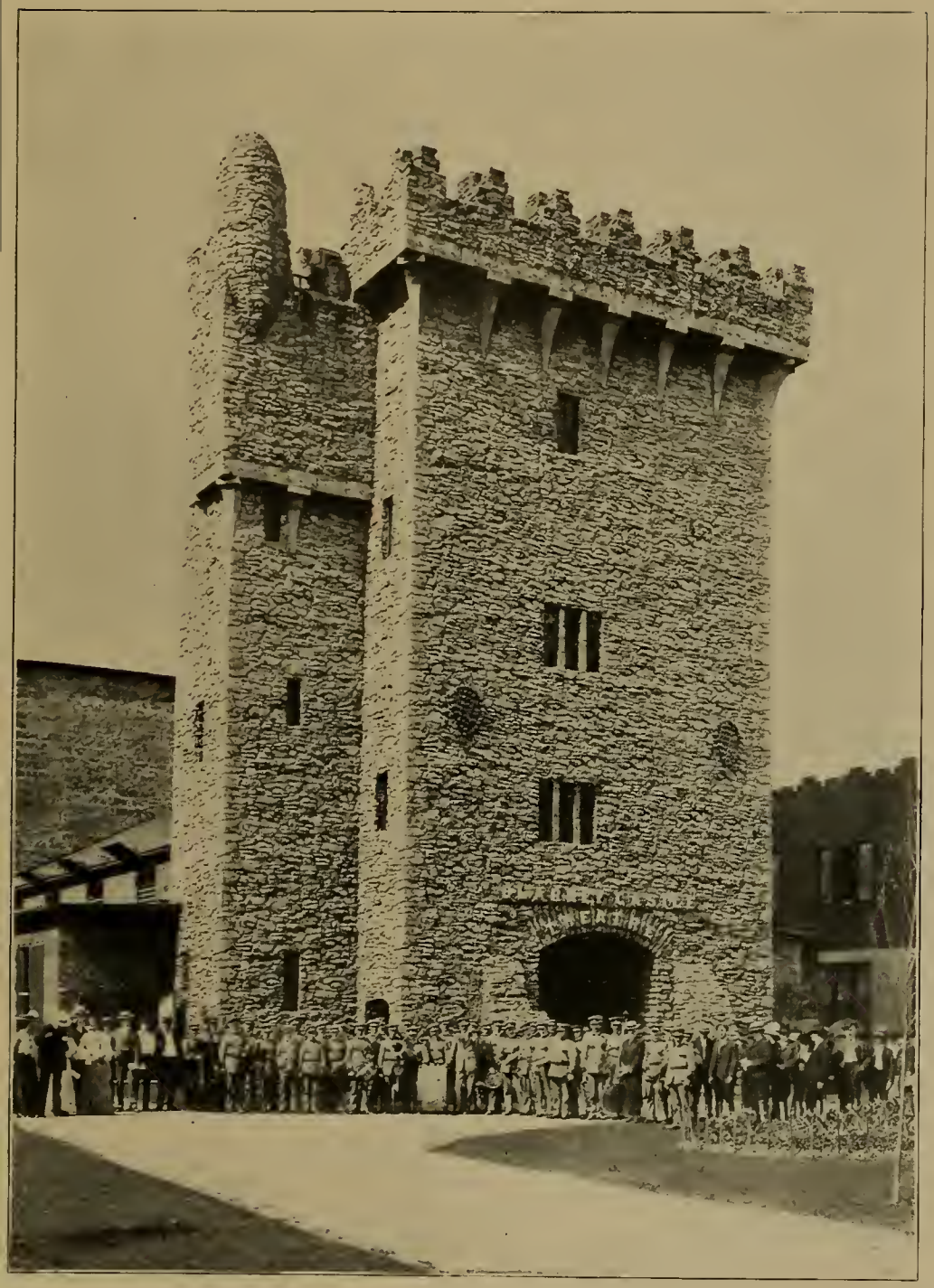
CLIFF DWELLERS.

CHINESE VILLAGE.

OLD PLANTATION.

BATTLE ABBEY.

The Pueblo Indians of Arizona and New Mexico, the former cliff dwellers in times remote when such inaccessible dwellings were a necessity for the sake of safety from war-like enemies, are at the World's Fair. The entire allotment on the Pike is full of interest. The Indian theater affords an opportunity for the Indian to display his abilities as an actor, the Moqui snake dance being numbered among the acts.—The Chinese village is both large and gorgeous. The theater is especially interesting. The Joss house, tea house, silk weavers, ivory carvers and other artisans all combine to make the visitor's stay most delightful.—Old Plantation is devoted to a representation of scenes and pastimes in the Sunny South.—The Battle Abbey has a thrilling interest for soldiers and the children of soldiers. Two of the greatest Cycloramas of the world are here, the Battles of Gettysburg and Manassas, besides five dioramas of other historic battles, and a great museum of war relics in which one may spend a day without losing interest.



IRELAND—BLARNEY CASTLE.

CAIRO.

PARIS.

"Ireland" is one of the great features of the Pike, embracing many historic buildings. One of these is the Parliament House in Dublin, Carmack's Castle, Blarney Castle and the McKinley ancestral cottage. A large exhibit building contains a vast display of Irish manufactures, embracing linens, laces and other fine fabrics of interest to ladies. Besides these there are many fine old historic objects, in furniture and plate, engravings and glassware, books and portraits. An Irish theater with actors from Ireland adds to the genuineness of the feature.—Twenty-six distinct buildings of Arabic architecture with 67 booths make up the Streets of Cairo and Constantinople. The bazaars of Stamboul are faithfully reproduced. Street life in these cities of the Levant is here transplanted to the Pike.—Paris is a brisk and popular vaudeville entertainment.

MYSTERIOUS ASIA.

NAVAL BATTLE.

In Asia on the Pike the visitor finds a reproduction of oriental life embracing a number of countries and cities. The street reproductions are chiefly from Calcutta and Delhi, and there are representations of such famous structures as the tomb at Agra, India, known as the Taj Mahal and the Rain Sipri at Ahmadabad. An oriental theater affords a place for dances and other performances of daring, strength, agility and skill. The visitors may enjoy such pastimes as riding an elephant or camel. A number of shops and bazaars show the oriental as a worker in metals, textiles and other materials and as a tradesman. The Naval Battle is the culmination of the entertainment in the naval exhibit. While the battleships are miniature, being but 21 feet in length, the fortifications and mountains surrounding the lake are also in miniature, giving to the whole an aspect of realism. First there is target practice by the battleship Texas, then target practice by torpedo boats and a submarine boat, followed by the fleet of 22 vessels in action, blockading a harbor and storming a fort.

29 1904

TYROLEAN ALPS.

Few visitors to the Exposition fail to visit the Tyrolean Alps, one of the largest and most interesting of the concession features. Artificial mountains of towering height have been constructed and under their shadow a great dining hall where every day some thousands of visitors listen to what is considered the finest band in America while enjoying dinner a la carte. The surroundings are Tyrolean, from the style of architecture to the girls who sell edelweiss. Tyrolese singers of fine voice take turns with the great orchestra whose least player is purported to receive a salary of $45 a week. An electric fountain, which shoots to a height of 75 feet, in constantly changing colors, is one of the many garden effects. The mountain trip by railroad carries the visitor into the heart of the Alps. He is shown famous villages and valleys in the mountains of the Tyrol and the glaciers are reproduced with realistic effect. Real waterfalls and cascades complete the charm. The trip ends with a long slide that results invariably with an explosion of laughter and expressions of delight. Other features of the Tyrolean Alps are: The Alpine Village in which the house where Mozart was born is reproduced, a Tyrolese council hall, a barn for national dances and a chapel.

H 277 64

THE LIBRARY OF CONGRESS

HECKMAN
BINDERY INC.
1984
N. MANCHESTER,
INDIANA 46962

LIBRARY OF CONGRESS
0 029 965 239 7